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ing, almost on its surface, the tokens of its supernatural origin, the indications of its destined purpose, and therein the guide to its proper, or at least its highest use."

It would be impossible to follow Professor Oakeley, even briefly, through the main points of his argument; but we must find space for what he says upon Beethoven's Pastoral Symphony as an earnest of the manner in which he regards, and wishes to make others regard, the greatest works in the art which he so ably advocates:—

"We may take as an illustration one of the mighty orchestral symphonies—the nine wonders of the musical world, the grandest achievements of musical art—by Beethoven; for instance, the "Pastorale," which is perhaps the favourite in the estimation of the majority of "amateurs," and is probably the one least unknown to my hearers. Let us luxuriate while we listen to the wonderful symphony, the finest piece of descriptive instrumental music in existence, in that exquisite scene expressive of "cheerful sensations awakened by an arrival in the country;" then let us accompany the deaf musician in his stroll by the brookside—in that valley near Helligerstädt, in the neighbourhood of Vienna—in which valley the second movement was conceived, and where, to commemorate this fact, a statue of the master has been erected, before which, like many another—if you will—*fanatico per la musica*—I have stood with uncovered head. After the "rustic merry meeting" with which the third movement commences, let us follow the bewildered peasants into the disorder and confusion occasioned by the coming "storm," and so on until the sky clears up, the sun bursts forth (so marvelously depicted in the passage given to the first flute), the "Song of the Shepherds" is heard, expressing their feelings of joy and thanksgiving after the storm, and the picture on the mind's eye is once more pervaded by an air of sunshine and repose. Or, on the other hand, let us place ourselves under the spell and influences of the great "Sinfonia Eroica" ("*composta per festeggiare la memoria d'un grand uomo*"), a symphony which exhibits an intellectual depth and force never before or since surpassed in musical thought, with its successive movements, each perfect, so delicately contrasted as to bring out the unity of the whole under a variety of different yet consistent aspects. No verbal description of this immortal work could be adequate, if intelligible; but let us indulge, I repeat, the feelings of delight and amazement which these or any others of the great treasures of instrumental art are calculated to awaken in the minds of those who bring to them the qualifications of musical feelings, or a musical ear, trained in its office by the discipline of cultivation, or quickened in its apprehensions by the habits of experience."

We have only room for one more extract—the concluding portion of his lecture—in which he explains his own views on the real duties of the Professorship to which he has been elected:—

"We are not likely to succeed in creating any approach to a 'school of music' in this University until we have furnished an inducement to young men to matriculate for the especial purpose of cultivating music. And I know of no course so likely to promote that end as that of multiplying the channels by which assistance might be supplied to every form of musical talent, so capricious in its selections and so versatile in its manifestations. It will be a subject of no small gratification to myself if I may be enabled, by my own personal exertions, to give effect to some of the ideas (which I am aware may appear to some persons visionary, if not heretical) concerning this Professorship I have thus presumed to sketch. The state of my health has of late prevented me from devoting myself to my duties with the activity which I should wish to bring to their discharge. Should I be prevented, from the same cause, from carrying out this hope, it will at least be a consolation to me to have placed on record, *ex cathedra*, this estimate of some of the objects of my office, for the guidance or correction, as it may be, of those who shall come after me. If, on the other hand, as I venture to hope, I may be permitted to give some practical illustration of my ideas, I trust that I may never fail, through any want of zeal I can command, to give the best evidence in my power, of the gratitude which I feel for the honour of my election, by labouring to give effect to the intentions of our founder, and conferring, as far as I may be able, on the art of his and my own predilection, and on his institution, the 'stability, respectability, and consequence' which it is the purpose of his munificent endowment to secure."

MONDAY POPULAR CONCERTS.

THESE excellent Concerts—now firmly established amongst the most sterling musical institutions of the metropolis—have lately been rendered additionally attractive by the engagement of Herr Wilhelmj, the violinist, of whose performance at the Crystal Palace we have already spoken in terms of unqualified praise. On his first appearance he led Mendelssohn's Overture in E flat (Op. 20), and thoroughly proved himself as capable of interpreting classical music as he had before done of executing those showy fantasias which depend more upon accuracy than musical feeling. At the concert on the 10th ult., he even still further advanced in the estimation of his former admirers by the admirable manner in which he led Beethoven's Quartet in A minor (No. 15, Op. 130). Without entering into the controversy as to the second and "third" style of Beethoven, there can be no question that this masterly work is one of the ripest productions of his prolific genius, the exquisite "song of thanksgiving in the Lydian mode" being amongst the most beautiful of all the movements in his quartetts, and popular enough to make even the non-musical amongst the audience desire a further acquaintance with the works of what so many critics are pleased to term his "third style." The playing of Herr Wilhelmj throughout this quartett was marked by the most perfect intonation, and such a complete command over the difficulties of the passages as to ensure a faultless reading of the intention of the composer. Without

instituting unnecessary comparisons with Herr Joachim, we are bound to say that he is fully equal to sustain the post of first violin in the most exacting of all the quartetts given at these most exacting of all concerts. The second violin, viola, and violoncello in Beethoven's Quartet were played to perfection by Herr Ries, Mr. H. Blagrove, and Signor Piatti. We must also mention the expressive playing of Herr Wilhelmj in Ernst's well known "Elegy," and his dashing and brilliant performance of Schubert's Rondeau in B minor (in which he was ably supported by Mr. Charles Hallé at the pianoforte), in proof of his perfect readiness in all styles of music written for his instrument. A very perfect rendering of Weber's Pianoforte Sonata in D minor, by Mr. Charles Hallé, was one of the most attractive features of this interesting concert. This somewhat wild, but thoroughly original composition, taxes the powers of the executant to the utmost; but the whole of the passages were given with the greatest ease; and the impetuous Rondo was dashed off with a vigour and brilliancy which thoroughly aroused the audience to a spontaneous burst of enthusiastic applause at its conclusion. The "Tema con variazioni," for pianoforte and violoncello (excellently played by Mr. Charles Hallé and Signor Piatti) was one written by Mendelssohn at Berlin, for his brother, Herr Paul Mendelssohn, who is stated to have been a very good amateur violoncello performer. The single vocalist at this concert was Mr. Santley, who, amongst other vocal pieces, gave a song of Mr. Benedict, called "Dreamy eyes," so well as to elicit an enthusiastic *encore*. At the concert, on the 14th inst., Herr Joachim is announced to make his first appearance.

COLLEGE OF ORGANISTS.

MR. G. A. MACFARREN gave a highly interesting Lecture on Harmony, at the Cavendish Rooms, Mortimer-street, on the 15th ult. Unlike the principles of what may be called positive sciences, the theory of music remains still a debatable subject; the battle between the immutable laws of acoustics, and the manner in which these laws are to be reduced to a practical system, which we popularly term "Harmony," preventing, at least for the present, any chance of an universal agreement. Mr. Macfarren has long been known to the musical world, not only as one of the most intelligent disciples, but one of the most earnest advocates, of the system laid down many years ago by Dr. Alfred Day; and the logical arrangement of his lecture before the College of Organists, must have convinced all present that he was handling a subject which he had thoroughly mastered, and even improved upon. The discords of suspension were very ably treated and explained; and the chords of the eleventh and thirteenth (in approaching which the lecturer owned he was treading upon tender ground), were distinctly proved to result from the roots given, the only question with the opponents, of course, being whether such chords are not on all occasions either *appoggiaturas*, or perhaps *anticipations*, of the chords they resolve upon. The lecture was made additionally interesting by several illustrations on the pianoforte from the works of the best known composers; some examples of the use of the chord of the ninth being especially striking. In the progress of Mr. Macfarren's explanations, too, the several chords, with their resolutions, were written with chalk upon a black board by Mr. Limpus; an arrangement which would have been much more satisfactory had the board been raised upon the platform so as to be in full view of the whole of the audience. The lecture was listened to with the utmost attention, and frequently applauded.

ROYAL GALLERY OF ILLUSTRATION.

MR. GERMAN REED has reproduced Mr. Tom Taylor's romantic entertainment, *The Family Legend*, for a limited number of nights at this establishment, with the utmost success. Novelty is, we hear, already in preparation, which will no doubt be brought forward early in the new year.

ROYAL ACADEMY OF MUSIC.

The Competition for the following Exhibitions and Scholarships took place on the 21st and 22nd ult., at the Institution in Tenterden-street; the Examiners being the Principal (Professor Sterndale Bennett), the Vice-Principal (Mr. Otto Goldschmidt), and three Professors unconnected with the executive department of the Institution, viz., Herr Wilhelmj, Signor Campana, and Mr. John Thomas. The results were as follows:—

WESTMORLAND SCHOLARSHIP.—Miss M. E. Christian, elected; Misses Ryall and Severn, specially commended.

POTTER EXHIBITION.—Miss Emma Buer, elected; Misses Gibbons, Greenaway, and Merriman, commended.

KING'S SCHOLARSHIPS.—Miss C. Tovey and Mr. Wm. Shakespeare, elected; Misses Green and Rock, and Mr. W. Townsend, specially commended. The following were also commended:—Misses Hayward, Sheppard, and Hart, and Mr. Thomas Pettit.

GENOA.

At the Carlo Felice Theatre, Signor Luigi Merly has been playing the part of Rigoletto, in Verdi's opera of that name, with such poetry of impersonation as to increase the admiration with which he inspired us when enacting Nelusko in *L'Africana*. His grotesque attitudes, and movements with forced mirth, as the Court Buffoon, are conceived in a rare style of blended humour and pitableness; his poor deformed body and crippled limbs contrasting forcibly with his showy dress, and his distorted face (most artistically painted and "got up") with his grey-haired head. When, as the